

WHAT IS HAPPENING IN THE WORLD OF ART

THE Allied Artists of America, whose object is "the advancement of American art by opening new avenues of opportunity for the exhibition of meritorious works of art, without antagonism toward any existing institution," are also showing their works to the public free of charge, as the "Institution" did. The capital letter which the constitution of the new society puts upon the institution, which exists, but is not to be antagonized, will reassure all faithful admirers of the Academy, for the "Institution" can be no other.

The excessive modesty to be noted in the term "meritorious works of art" is another indication that nothing of sensational import to the public is likely to be provided by the Allied Artists. Sensation is not the object of this young society. A mental flip-flop to the public is not so much the thing as the extension of new avenues of opportunity for meritorious works of art. Modesty is an admirable attribute for artists and it is too bad it is not more in fashion. Everybody likes the modest artist, but people seldom talk about him. However, in the arts modesty is frequently mistaken for lack of ambition. The term "meritorious works of art" by the most curious set of chances that this mad world ever set in motion, is no longer a term of commendation, being scheduled low in the list of faint praises that damn.

Even in an ordinary exhibition of the National Academy, and by "meritorious" we mean one like that which recently ended, those critics who write to be read occupy themselves first with the general aspects and tendencies of the show and then comment upon such works that they feel have most significance for the general public. At the end of their criticisms these critics, who are far kinder than they ever get credit for being, usually add a little list, "among the other meritorious works present are" &c.

"Now if you take an ordinary exhibition of the Academy and abstract everything that is almost good from it, barring every work upon which art lovers could possibly pin a subject for conversation, new avenues for the remaining 'meritorious works' might be opened, even if the art status of the community be not appreciably raised.

But public scribbles upon art topics can be of very little assistance to such a consummation. What is there to say? "Non ragionam di lor, ma guarda e passa." Is Dante's cruel dictum when compelled to say something of those who in life had excelled others. It really seems to outsiders that the "meritorious" in thus banding together defeat their main object, which is to sell their works. Would not the public bite better at pictures not confessedly classed as "meritorious"?

I am not myself one of those who fly into rages at the sight of humdrum works of art, nor do I despair when people buy them. After studying at close range the art proceedings of an acknowledged centre of erudition, such as Paris, I have sometimes concluded that an immense quantity of almost bad art is necessary for the public consumption, and it is upon an ocean of the humdrum that the crested waves of genius, conditions of wind and weather being favorable, appear.

Art patronage, even if judged patronage, is a factor for the public good, as this Sun is never tired of explaining. There is something in the buying of a modest picture at a modest price, "because I liked it," that blesses him that buys and him that sells. To him that buys and him that sells, "To buy a Rembrandt and then have all of your friends ask, 'Is it a Rembrandt?'" is, I assure you, not half so exhilarating.

The Europeans are more given to imitative buying than we are, and you will find more amateurs every day who are indifferent to the names of the artists than you will find here. They stick their purchases on the walls of corridors or at color landings, saying "It makes a nice color note, doesn't it?" and the least of their taste, and some obscure artist gives a dinner in a dusty cafe to his pals, saying "At last I am arrived, I've sold my 'Fontainebleau'!"

This is something in the style of the sermon this Sun preaches every Christmas upon the occasion of the thumb box exhibitions in the Kaiz and Powell Art Galleries. At such times the sermon always points out that often the best things that artists who are not yet great do are the small sketches alone directly from nature. There is a freshness and a spontaneity in them that evaporate when the same artist paints with one eye on the Vanderbilt Gallery and the other eye on the list of juriesmen who are to decide his fate.

It is not a surprise, therefore, to find that the gallery that is given over to the sketches in the present exhibition contains the most appreciable work. Almost all the artists who form the society submit groups of small studies which I have no hesitation in proclaiming to be eminently buyable and sellable.

Amy Malt Hick's exhibition of dyed fabrics at 158 West Eleventh street will surely be a revelation to some designers and interior decorators, for the possibilities of dyeing as a fine art have been ignored among the Western nations for generations.

Not science itself, but science as it is applied to business, seems to operate against the use of simple and natural dyes, and whenever civilization displaces primitivism the aniline dyes and the machine printed fabric will be found replacing the old vegetable dyes and the hand woven goods. Our Indians in the West now weave with yarns that are colored in the East, and the rug makers of modern Persia have succumbed also to the demands of wholesale trade. To reintroduce the old individualistic craftsmanship is the dream of many a teacher, but to make such work practical and self-supporting is another matter.

Miss Hick's success with dyed fabrics makes one regret more than ever the difficulties that modern life puts in the way of craftsmanship. The single colors she induces silks and crepes to assume give these materials the value to an artist at least, of the rare single colors among the old Chinese vases. A simple material becomes more precious and a color takes on a special meaning simply because a dye has been applied in a personal manner.

Morris's efforts at dyeing were heroic and the tale of his exploits in that direction make such excellent reading that the normal reader catches the enthusiasm and indulges in dreams of investing in an indigo vat and re-



Miss Maude Adams: Rudolph Evans, sculptor. In the Exhibition of the Allied Artists.

forming the world or retinting the world's carpets, at least, but the normal reader, who after all is a normal reader, takes it out in enthusiasm and seldom goes the length of actually dipping his finger in the extremely permanent indigo.

Morris had countless projects on hand besides dyeing, and the indigo vat was to him a mere incident, and so, as far as I know, he practiced his dyeing "straight." Miss Hicks makes dyeing itself a means of expression and borrows ideas from all the ancient and primitive of the earth, for they are the only others who thought dyeing such fun that they played with the process as though it were a game.

She ties knots in silks before dyeing them, as the Japanese did and do, and the knotted pieces escape the dye and form designs. She applies wax in the Japanese manner to fabrics, "stopping out" design from the dye, and melting off the wax when the dye is "fast." These are Japanese and Japanese technical secrets, but they may be applied to Western designs with success, as Miss Hicks shows.

Miss Swift's "Little Gallery" shows a number of portraits of ladies and children by Virginia Hargreaves Wood done in sanguine and charcoal or etched. Miss Wood's drawings are agreeably decorative; she gives a look of animation to her fashionable sitters, and if the ladies have beauty she does not slight it. The drawing of Mrs. Sydney Breece is among her best. This artist does children very well and she has drawn some engaging young people with liveliness and charm.

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Virginia can be, as everybody knows, excessively serious upon occasions.

Mrs. Rice is showing the latest achievement of the Durant kilns in her studios upon Fifty-sixth street. This is a table decoration in imperial yellow of great distinction. The set consists of four tall slender vases, a centre bowl, two platters and two ornamental ducks copied from old Sung pieces, and place plates and bouillon cups, all in imperial yellow.

It is effectively shown, for the luncheon table is covered with black satin upon which is a cover of flat squares and the vases and bowls hold pale blue Chinese irises. The scheme of decoration is rich and original; the glaze is borrowed in idea from the Chinese and so are some of the shapes, but the effect Mrs. Rice obtains is novel.

Other interesting new vases and bowls are included in the display, among which are notable vases in apple green, aubergine and clair-de-lune and brilliant sapphires.

ART NEWS AND COMMENT.

SO long a residence in Washington has been entailed upon Paul Bartlett, the sculptor, because of the length of time that is necessary for the finishing of his sculptures for the pediment of the Capitol that he has become quite a Washingtonian and he speaks with great pride and enthusiasm of everything he discovers in that city.

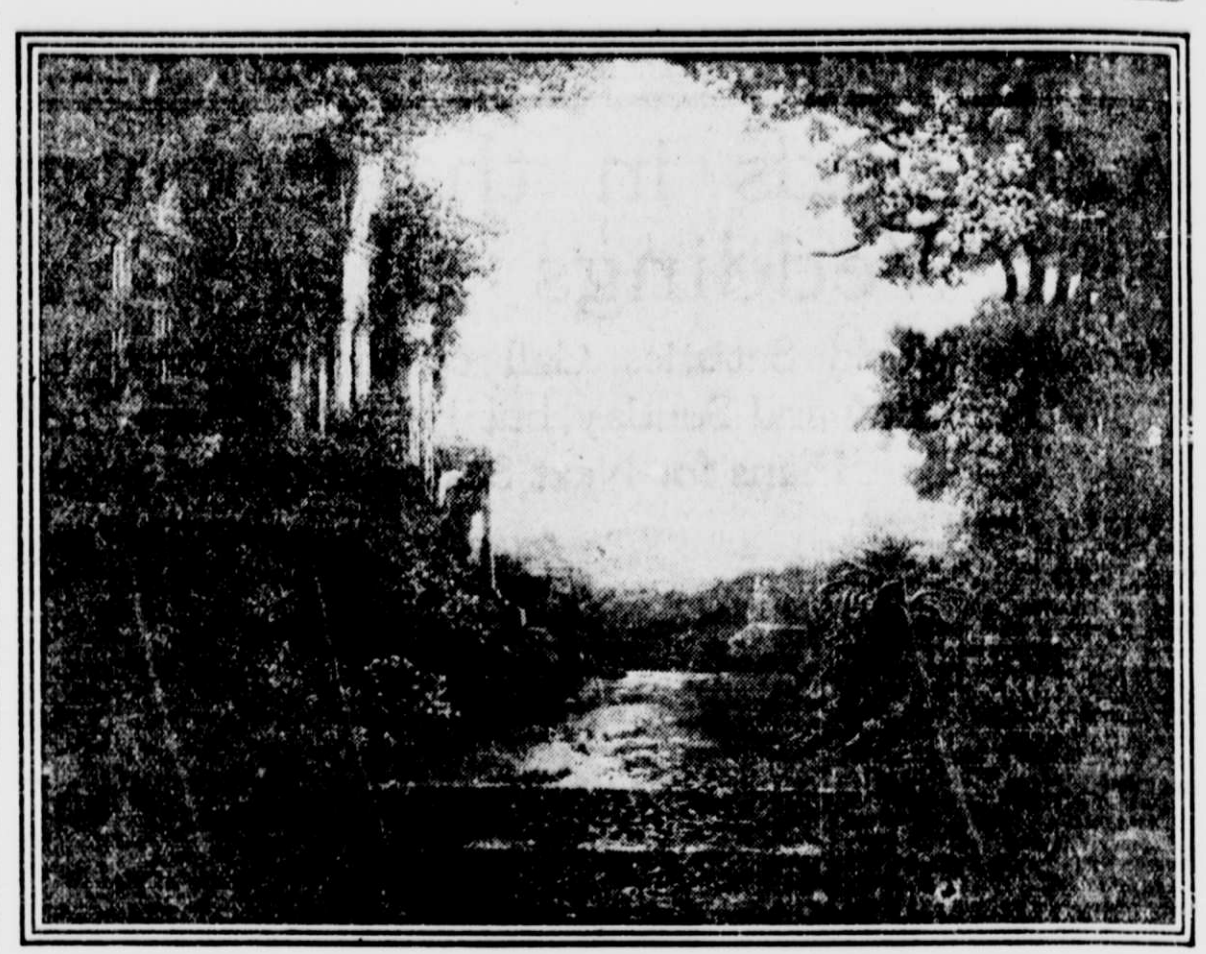
On one of his recent, infrequent and hurried trips to New York he told with delight of two signboards erected upon vacant lots in Washington that had pleased him. One was a real estate advertisement upon the top of a hill and directed the prospective settler to "Foxhall Heights, Three Blocks Below." The other sign extolled the merits of a certain

brand of mausoleums with the enticing phrase "Sanitary Interments."

The school authorities of New York city announce that there will very shortly be issued a report on the teaching of art and industrial work in German schools. This report was made some two years ago by Dr. James P. Haney, director of art in high schools, who received a five months leave of absence to study the industrial art teaching of Germany and Austria-Hungary. Coming at this time, the report has especial interest, when many of the art schools which it describes have had their work partially or wholly interrupted by the war.

The purpose of Dr. Haney in making this report was to study those phases of Continental work which would be directly used to promote the work in the art department of the New York city high schools and in the art department of the New York University summer school, which is also under his direction. Many of the best suggestions from the Continental schools Dr. Haney has already introduced in the various New York city high schools and particularly in the industrial art courses in the Washington Irving High School, whose graduates' work recently attracted much attention when exhibited in the Woman's Industrial Art Exhibition at the Grand Central Palace.

In the summer school of the New York University Dr. Haney holds a unique position, being the sole instructor of a class which numbers over one hundred pupils. These he meets during the summer session only, but has arranged a so-called rotating course which repeats its lessons in practical design and methods of teaching the arts once every three years. Many of his students, therefore, come for several years in succession. The annual exhibition of designs made by these pupils forms one of the events of the university session.



"Palais Antique," by William Turner Dannat. On exhibition in the Gimpel and Wildenstein galleries.

After all hope of having a Salon in Paris this year had been abandoned a "Petit Salon de 1915" has been organized by the Society of Beaux-Arts, Parisian journals, which it is hoped will especially benefit those artists whose means of living stopped with the beginning of the war.

Many efforts have been made to assist these artists, says *L'Information*, but true artists find it difficult to accept public charity. The organizers of the new project hope to give these men the chance to earn their bread themselves.

A national exposition has also been organized, under the patronage of M. Delmieu, under secretary of Beaux-Arts, of the works of artists killed by the enemy, artists wounded, prisoners of the enemy or still in service at the front. It will open in the Salon du Jeu de Paume, terrace of the Tuilleries, this month, the proceeds from the sale of admissions going to the Secours National, or la Fraternité des Artistes.

The exhibition of sculptures made in the competition for prizes given by the "Friends of Young Artists" will be continued in the Reinhardt Galleries until May 15.

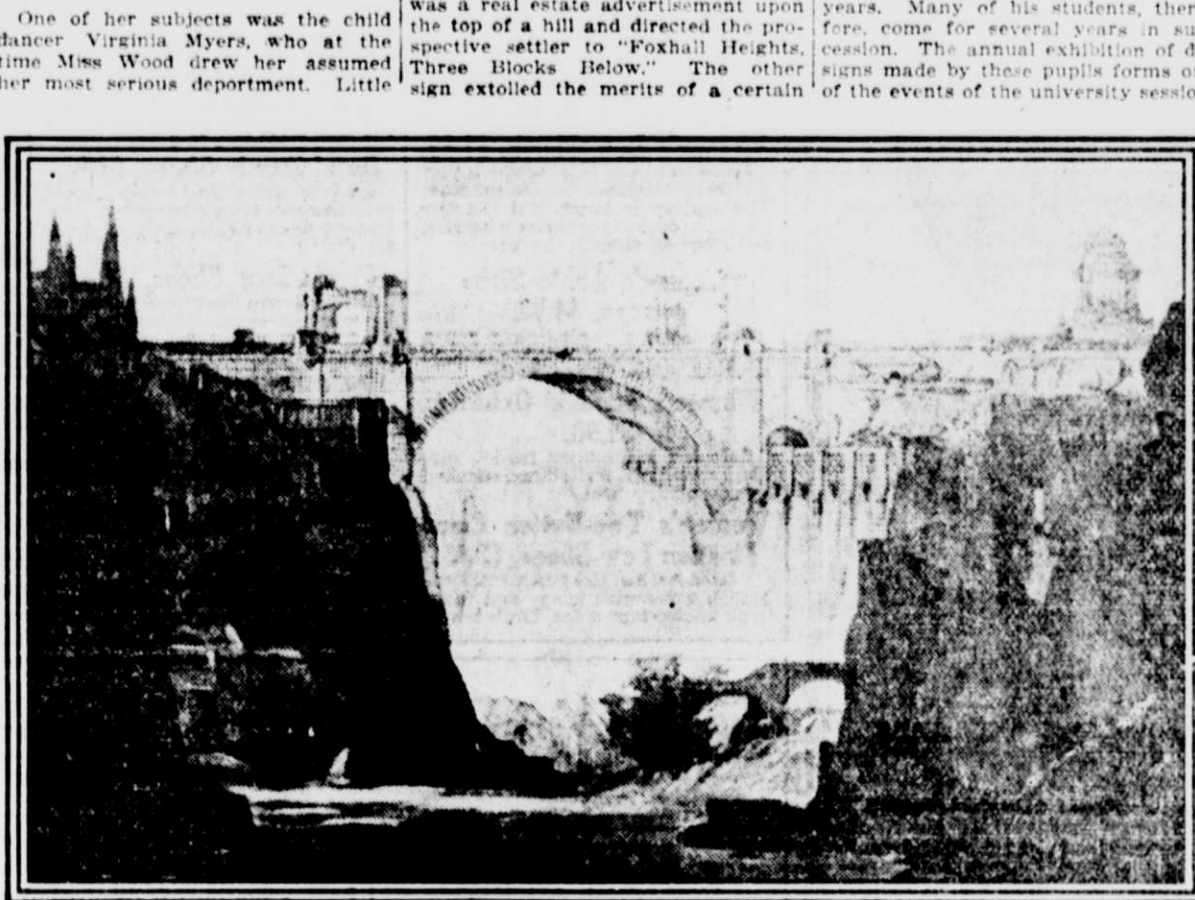
A new competition, this time for young painters, is announced and Mrs. Harry Payne Whitney has offered her galleries for the exhibition of the pictures and has also offered ten prizes of \$25 each. The subject for the competition will be chosen by John W. Alexander and will be announced in the *Peters Studies*, 639 Fifth Avenue, on May 11 at 10 A. M. Twenty days will be given for the development of

the subjects and the exhibition will open June 5. Elihu Root, who is on the advisory board of the society with Mrs. Whitney, has offered \$100 for a prize. E. M. Gattie, who is treasurer of the organization, gives the first prize, \$200, and Commodore J. Stuart Blackton gives a prize of \$100.

The Municipal Art Society's prize of \$50, awarded in the recent competition held by the Society of Beaux-Arts Architects, has been won by G. L. Kaufman, Cornell University, Ithaca, N. Y. This prize is to be annually awarded in what are known as the Fourth Class A Project of the Beaux-Arts Society. The problem solved by

the subjects and the exhibition will remain open until May 20. There will be no charge for admission.

The general purpose of the exhibition is to show what has been accomplished by the city of New York in recent years in the solution of problems involving the artistic betterment of buildings, streets, parks, docks, bridges, monuments, &c. These changes are illustrated by drawings, models and photographs. At the same time there is displayed the new and old city flag, adopted by the Board of Aldermen on March 23. The flag is to be officially unfurled in June 26. Barry Faulkner shows some of the small color sketches made as studies for the decorations in the Washington Irving High School. These have



Drawing by G. L. Kaufman, which won the Municipal Art Society prize in the Beaux-Arts competition.

Barnard's Pictures of Public Library Statuary Wrong, Say Stonecutters

IN THE Sun last Sunday George Grey Barnard, the sculptor, explained why he found fault with the appearance of the groups he designed for the pediments of the Public Library at Fifth Avenue and Forty-second street. The matter has aroused a great deal of interest among artists, architects and builders. All of them do not agree with the views expressed by Mr. Barnard.

One of Mr. Barnard's criticisms was that the groups were not placed forward and that consequently a proper view could not be obtained of them. To illustrate this criticism two sets of photographs were used, one showing models and another the groups in place. But it is pointed out by those who do not agree with Mr. Barnard that the photographs of the groups in place were taken from the terrace in front of the library, too close to the building to enable a proper view to be obtained. Seen from the street, however, the groups stand out clearly and effectively, it is maintained.

Another criticism made by Mr. Barnard was that there were discrepancies between the figures he designed and the figures as placed in the pediments. That this is the case is denied absolutely by Donnelly & Ricci, Inc., the concern that did the work. The groupings of models which Mr. Barnard designed in order to meet criticisms directed against the first models.

While the suit between Mr. Barnard and the stonecutters is pending the members of Donnelly & Ricci, Inc., do not care to discuss the case in detail. John Donnelly contented himself with making the following statement:

"Mr. Donnelly of Donnelly & Ricci, Inc., who did the pointing of the Barnard groups on the pediments of the Public Library, states that the pictures printed in the Sun last Sunday are not pictures of the original models which Mr. Barnard designed, but are reproductions of photographs of the original models, photographs of which are on file with the Municipal Art Commission. It is explained that the photographs printed in the Sun were made from another set of models which Mr. Barnard designed in order to meet criticisms directed against the first models.

"The hand of the woman in the same group is at about the place where the 'I in Life' would be on the original model, whereas on the original model it is at the 'I' on the picture which the Sun printed as a photograph of the other model the details are also changed.

"The pictures of the finished work which purport to be taken from the sidewalk are taken from the terrace close to the building.

"In short, the sculptor states, instead of the passerby being able to see the figures in their entirety, the cutting placed them so far back within the framework of the pediments that only a part of the sculptured characters remained visible.

"On the general issue we are still unwilling to try the case in the newspapers. We will state, however, that all the objections that have been made by Mr. Barnard in his various interviews can be met in absolutely convincing fashion.

"In confirmation of our statements that these photographs are not pictures of the original models we direct attention to the photograph of the original models as approved by the architects and commission on file with the Municipal Art Commission of the city of New York."

From another source the following statement of the case was given:

"The Knight and History have been severely attacked by Mr. Barnard because he has been stung by some measure of criticism on the part of the public, and in turn, the sculptor has wanted to do the chiseling himself, and a sufficient additional sum was allowed for that purpose.

"However, with that settled, the designer turned about and sought the services of Donnelly & Ricci and they contracted with him to do all of the cutting up to a certain stage. This stage involved reproducing the models mathematically to a degree just short of final finish. That meant leaving a

thin layer of stone for the sculptor's chisel to give that intimate quality of line and texture which is known in the craft as 'complexion' or 'color'."

"So well did Messrs. Donnelly & Ricci do their work that Mr. Barnard after an absence abroad took up his part of the execution and completed the contract with the city in a manner that speaks eloquently in every line and curve of those beautiful groups. 'That' Donnelly & Ricci did their work faithfully is easily demonstrated. A tracing of the photograph of the guiding model when laid over the picture of the finished group will be found to compare with remarkable exactness. That, in short, shows how much reason the art lovers of this city has for satisfaction in the manner in which the sculptor's original design has been made permanent.

"Now, Mr. Barnard, bewildered further by criticism, has assailed with equal vigor the execution of the group in the south pediment, the *Acta*. Again the photographic comparison was made, and for the same reasons as those already given.

"The original model covered 25 feet 5 inches from toe to top of the two figures, while the boundaries of the blank stone to be cut enforced a reduction of nearly a foot. This meant that the figures should be symmetrically reduced to bring the group within an extreme base length of 21 feet 9 1/2 inches.

"This, however, still left parts of the heads and some other portions of the design reaching over the limits of the available material, and to provide the needed stone for these trespasses, so to speak, an allowance of nearly \$200 was made by the city for the removal of some of the existing blocks and the substitution of other blocks accordingly to the dimensions specified by Mr. Barnard. If any error was made in the matter of sufficient material then Mr. Barnard would seem to be accountable, for the stone that he demanded was supplied.

"Further, the sculptor says, speaking of the left hand figure in the south pediment, 'The fingers instead of resting on the forehead, are cut into the skull, leaving no place for the hair to be carved.' The photograph of the original model shows the fingers particularly offending finger to be sadly incomplete, and this was the state of the model when given to Donnelly & Ricci by Mr. Barnard for their guidance during his absence from the city.

"Finally, we know that the sculptor finished that wonderful group. It is his heart Mr. Barnard must really be content, if a genius can ever be satisfied with his own labors, because he has asked the authorities to settle their account with him, a settlement that could properly be made only after his own approval of the faithful execution of the contract."



Portrait of Paul Zimmerer, by H. S. Hubbell. In the Exhibition of the Allied Artists.

Mr. Kaufman called for "The Treatment of the Banks of a River Plankton a Natural Fall." The conditions to be met by the designer were as follows:

A lake with a natural dam holding its water is situated in a mountainous and picturesque region. The overflow from the lake forms a cascade 250 to 300 feet wide and 300 feet high. At the top, on each side of the fall, and extending along the shores of the lake, two cities have developed. Each of these cities has leased, each to a different company, the right to a part of the fall to be utilized in producing power for the making of electricity. With the understanding, however, that the buildings made necessary by the two power plants must add to and enhance the picturesque quality of an already beautiful spot, of which the citizens of both cities are justly proud, and which they demand must be treated in a proper manner, for each city has been trying to outdo the other in the matter of municipal embellishment. The subject of this competition therefore included a bridge over the falls, with two power plants.

Under the auspices of the Municipal Art Society the exhibition on view are in the galleries of the National Art Club, 119 East Nineteenth street, will

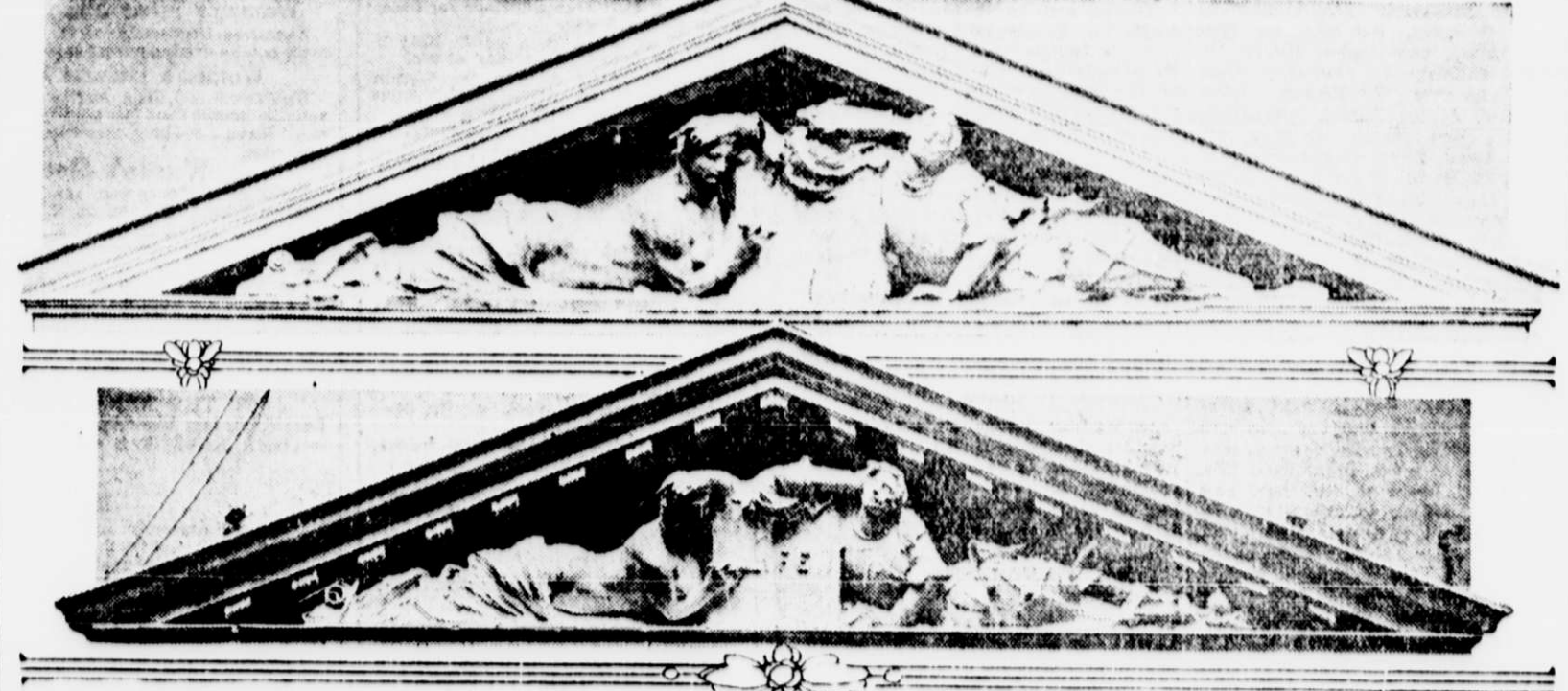
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Above—Design for group as altered by Mr. Barnard. Below—Original accepted design for group.